

San
Francisco
Art
Institute

EYE

Volume 4
Number 5
Jan. 13
1976



RALLY
TODAY

10 AM
QUADRANGLE
BEFORE
REGISTRATION

FACULTY VOTES TO POSTPONE REGISTRATION; ASCOTT REFUSES

At a general meeting of the faculty held on Monday, Jan. 12, 35 members of the SFAI faculty reaffirmed the Faculty Senate's December statement to the Board calling for Arnold Herstand's resignation, by individually signing the statement.

After considerable discussion concerning registration, the faculty adopted a motion 30 to 4, as follows:

The General Faculty requests that Roy Ascott, Dean of the College, postpone registration until January 21, at which time we assume the Board of Trustees will have made a determination as to the student and faculty petitions concerning Arnold Herstand."

Ray Mondini, Chairperson of the Faculty Senate, presented the motion to Roy Ascott for discussion, whereupon Mr. Ascott refused to postpone registration for the following reasons:

1) Over 90 new students are expected here to register. Other students may wish to register and should be able to do so; 2) We are \$125,000 in the red so far; 3) It seems to me very unlikely that a determination as to the student and faculty petitions will be made in the time a postponement of registration until Jan. 21 would accommodate, and therefore once delayed could drag on indefinitely; 4) David Robinson-Vice-chairperson of the Board and Chairperson of the College Committee, thinks registration should continue as scheduled; 5) Mrs. Richard Swig, Chairperson of the Board of Trustees, thinks registration should continue as scheduled.

Upon hearing Mr. Ascott's decision not to postpone registration, the general faculty members voted unanimously to adopt the strong appeal to the Board calling for Mr. Herstand's immediate resignation

"We, the general faculty, wish to make the strongest possible appeal to the Board of Trustees to ask for Mr. Herstand's immediate resignation. His continued presence in the school is in itself the single most disruptive element to the continuance of art education at the school. We urgently ask for his resignation and will begin our classes in his continuance only under extreme protest."

THE SITUATION REVIEWED

This week sees the arrival of 91 new students to the San Francisco Art Institute. Realizing that they are arriving in the middle of an unsettled conflict, we present a brief outline of events. We also recommend that for more detailed information the new students read the last three issues of the EYE dated December 1, 1975, December 11, and December 17. All three issues are in the library.

Arnold Herstand was appointed President of the SFAI during the spring of 1974 and took office that summer. For many reasons, in the ensuing 18 months there has been a growing air of mistrust and apprehension in the administration. This culminated right before the Christmas break with the students, faculty and staff all petitioning the Board of Trustees for the resignation of Arnold Herstand.

As early as June 10, 1975 the student trustees presented to the Board a letter of grievances, the major one at that time being the reorganization of the Student Affairs Office in a manner improper under the by-laws of SFAI.



The first open forum on November 14.

In November the Student Senate and the student trustees held two open forums to which both the President and the Dean were invited to answer questions and help clear up misunderstandings between the administration and the rest of the SFAI community. Too many questions were left unanswered. It became apparent that the administration was talking about one kind of school and the rest of the Art Institute family was talking about another kind of school.

The three SFA EYES that came out in December further showed and detailed these differences. Posters appeared on the walls showing that contrary to the beliefs of Arnold Herstand, the spirit of the SFAI was NOT a myth and in fact was stronger than ever. On December 10 the student body met in the lecture hall. The student trustees presented two petitions calling for the resignation of the President and the rewriting of the by-laws. On December 15 a press conference was called in the Diego Rivera gallery, the sight of a student protest show, that announced not only the student vote but also a faculty and staff vote for the resignation of Arnold Herstand. On December 16, student and faculty trustees presented the petitions and votes to the Board of Trustees.

Simultaneously a rally was being held prior to preregistration for continuing students. After a student vote not to register, Dean Roy Ascott cancelled preregistration.

The Board of Trustees formed a special ad hoc committee to investigate the charges by the students and also determine if the talents of the President and the needs of the Institute were a match. The committee with both student and faculty members has been meeting through the holidays.

dreyer resigns

Dreyer resigns as student body head. Chairperson Jeffery Dreyer submitted his resignation at the close of December 15th student meeting. Dreyer's reasons for his resignation were stated as being diverse and complicated, but in no way reflected any loss of interest in the affairs of the Institute and plans to contribute more of his time serving at different levels of the organization.

Assistant Chairperson Nessa Munter assumed vacated duties on a temporary basis. The Student Senate will conduct a special election for Dreyer's replacement in January.

correction

In the last issue of the EYE (Dec. 17, 1975), we stated that the newspaper was being published with financial help from the Women's Board. This was erroneous. The \$75 contribution was from an individual member of the Women's Board.

We have sent individual apologies to all members. We would like to publicly apologize to all concerned for this mistake.



Board members at the student meeting

WHAT'S HIS NAME IS STILL HERE

December 18, 1975: At about 4:15 p.m. today, I received a telephone call in my office (Admissions) from another staff member, asking if I had my camera. I said, yes. It was suggested that I come to the courtyard to photograph Cissie Swig, Arnold Herstand and Monroe Bush removing the posters with Herstand's picture. It was a few minutes before the beginning of the S. F. Museum of Art-SFAI Christmas staff party.

I arrived at the courtyard, camera in hand. Arnold, in the process of tearing a poster off the east wall, noticed me and probably others with cameras, and ducked into the open office door. Mrs. Swig had her back to me and I tried to photograph her, but I couldn't because my camera was not set for the low light conditions. She turned, saw me, and strode into the office door with her armful of posters. Monroe Bush meanwhile was removing signs in the corridor near the drawing studios and I approached him with my camera, snapping a few pictures. After a few minutes, he turned to me deliberately and said, "Mrs. Swig asked me to remove these posters." I simply said, "Oh. . . Is she your boss? He did not answer, but took one last poster, tucked it under his arm, and returned to the office.

I slowly walked toward the Emanuel

Walter Gallery, changing the film in my camera. Suddenly I was confronted by Mr. Herstand who, in an angry tone, asked me why I was photographing Monroe Bush. I replied that I was photographing "all of you." "Why?" he asked. And he scolded, "But you're a staff member, where are your loyalties? Don't you care about the Art Institute?" I said, "Yes, I care very deeply about the Art Institute and the students here and that is why I was photographing just now. I don't believe that what you're doing is right-tearing down student work." "What the students are doing is very destructive. And you're a staff member," he protested, "as well as a student?" "Yes," I said. "And a graduate, I suppose?" "Yes," I said. "That figures," he replied. I didn't know what he meant, but I noticed that he was very angry. He could not contain himself from reaching toward my opened camera, grabbing the film cassette and beginning to pull out the end of the film in order to expose it. I quickly grabbed it back from him because I didn't want my whole roll of fresh film ruined. At the same time, he was arguing that the students had broken a promise. He said they had promised to remove the signs in the last Board meeting and then had refused and had therefore broken their promise. I told him that I had spoken to persons at that very meeting and my understanding was very different: that no promise had been made. I said I was told when one Board member proposed that students remove all the posters, objections were raised that the posters were student work, works of art, and should stay on the walls; that the issue was then dropped but that absolutely no pro-

mise was made by students of removing the posters. "Well, a promise was made by students. You come with me and ask Mrs. Swig," he shouted. He grabbed me by the back of the neck, "Mrs. Swig will tell you that a promise was made and was broken!" He was red-faced and angry and I said, as calmly as possible, "Okay, I'll go with you to ask Mrs. Swig." Although I was very willing, he guided me gruffly by the back of the neck into the gallery to face Mrs. Swig. (I was too shaken at the time to notice the severity of Mr. Herstand's clutch on my neck, but a number of observers referred to the "manhandling" I got from Mr. Herstand; several have suggested I press assault and battery charges.)

Inside the gallery where the party was trying to get underway, we walked up to Cissie Swig and Mr. Herstand said something about the students' promise and she replied in agreement. I responded with what I had just told Herstand: that my understanding as related by persons at the Board meeting was that no promise had been made, and therefore no promise could be broken. Some Board members had objected to the suggestion of removing the posters, stating that they were student works of art and that my understanding was that an agreement had been reached that the posters would not come down. "But there are some posters that are very degrading," said Mrs. Swig. "I don't think they are degrading," I said. "I thought they were very nice photographs, well made, with just quotations. . ." "Yes, but Lynn, how would you feel if your own photograph were posted all around with a big X across it?" I said "I don't think the point is whether or not the posters are degrading; it doesn't

The SFA Eye has used up its budget of \$800. The Director of Administration has refused to allocate money from other parts of the budget.

This issue of the Eye is financed by contributions from staff, faculty, students, and members of the SFAI community. We thank all of you.
Editor: Howard Petrick

Letters To The Editor

Arnold says we are entering an "era of Hard Nosed Business Administration in Art Schools." I think he's hit on something there. Let's stash our cash.

O'B

TO THE EYE AND SFAI STUDENTS

I feel the politics at the art institute have their time and place. I feel that it's fine to be organized and achieve action about the present administration at the school, but after all this isn't the San Francisco Political Institute. I'm disappointed to see that you've all become so involved in politics that we've turned our winter art show into a political statement. Is this what we want the student artwork to represent in our galleries? I'm upset that the students at our school place more value in displaying politics than pieces of artwork. This concept to me represents how little artwork means to us and our school. It appears that it matters very little or else we'd be

proud to display it despite the attitude of our present administration.

Ann Murdy, art student

Dear EYE:

Having been associated with the S. F. Art Institute since 1961, first as a student for three years, and then for nine subsequent years as a painting instructor, I feel a commitment and a need to comment on the current situation. What attracted me to the school initially was that there was a very open attitude in the studios and classrooms that laid the responsibility for achieving a viable identity as an artist directly on the student. This open attitude invited experimentation and 'working things out' in the studio; this was coupled with a demand on the part of the teacher for:

1. Commitment and dedication to one's art.
2. Responsibility for the direction of one's art and life.
3. Spiritual and visual integrity of the work.
4. Achievement of strong and original 'visual factors' which were indicative of one's goals and ideals.
5. Hard work in the studio and discipline in one's life.
6. 'Ideas' felt to be more important than surface style and mannerisms.
7. The search for one's Self to penetrate the mystery of Being and to find light within the darkness.

These were among some of the goals formulated by early instructors at the school such as Rothko, Still, Lobdell, Jefferson, Olivera, Bischoff, among others and continuing until now. The administration and students sought to work with the faculty toward these goals, so most of the fighting did not occur between warring factions, students vs administration, etc., but took place on the canvas or in the sculpture.

Another important point about which the students and faculty are so rightly concerned is the issue of ranking faculty as to their degree of 'fame' being reflected in a graduated pay scale. Each instructor that I had as a student which included Diebenkorn, Lobdell, Jefferson, Hatofsky, Light, McGaw, Graf, and Martin were valuable to

me not because they were famous or not but because they were artists of integrity and self discipline, and their inner goals and ideals were very high, and were integral part of their art. They were valuable to me also because they concerned teachers who treated the student as an equally valuable person. No salary ranking was allowed because the artist-teacher was felt to be rather like a prophet whose spiritual concerns in his work was often far ahead indeed of critics and art magazines who decree the often dubious laurels of fame.

The 'philosophical direction' that the school now takes should be based on the great tradition of the school. This tradition is already very wide as a philosophical attitude or basis and allows for creative change from within. The greatest change is that which comes about in the creative works of the students themselves, and is not imposed from without by administration in the form of new rules and restrictions. I also feel that any future changes contemplated should be agreed upon by a hopefully warm and open collaboration of all concerned parties. In my experience at the Institute, those changes which were arrived at in widest consultation between the director and the faculty were the most enduring and most profitable of all. Other points which should be thought about are:

1. Faculty should be allowed to teach the hours they wish in accordance with their own creative needs as artists, and not be required to teach 3 full days.
2. Tuition should be kept as low as possible, because poor students are frequently among the hardest working and most creative artists - don't make it a 'rich man's school'. By a continued rise in tuition, many potentially valuable students have progressively been denied admittance to the school.
3. The Tuition Waiver Program was valuable because it permitted so-called 'third world' people to attend the school who would not normally be able to pay tuition. During my

years as an instructor, I had a number of American Indian, Japanese, Mexican, and Black students who matured in their work, and who greatly contributed to the creative vitality of the school and subsequently to the community. One of my students for 3 years was Hank Gobin who is now director of the American Indian Institute of Arts in Santa Fe.

In the past 25 years the school and those artists who have been associated therein have witnessed and have played a great role in a number of art movements

and directions, ie: "abstract expressionism", hermetic symbolism (for lack of a better word), Bay Area figurative and landscape, Funk art, Visionary art, and a whole new outgrowth of experimentation with new techniques and ideas in the "honors program" studios, new work with air brush not to mention all the important individual achievements and explorations during the past years.

If accord and harmony cannot be reached with the present system, then why not go back to the old system that WORKED, and that is to have an Executive Director

who would be responsible for fund raising, and have an ARTIST-DIRECTOR of the college who will consult with everyone concerned in a fair and equitable manner, and who is indigenous to this area, and who understands and participates in the great tradition and spirit that the SFAI uniquely uniquely is.

To quote from James Joyce, "A Portrait of the Artist as a Young Man": "to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sound and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand - that is art."

Norman Stieglmeyer

The holiday semester break has given us time to reflect and has helped us renew our sense of direction.

We return to the Art Institute to actualize more than just the resignation of Arnold Herstand. The MORE that ought to be actualized is an art institute organized by, administered by, and supported by the greater SFAI artist community.

Our entire efforts to date signify realities greater than what we had known as possible. The events of the past 18 months have helped us to realize that we are able to create a constructive and inclusive learning, teaching, and working environment.

Our concern for the preservation and development of the San Francisco Art Institute is bringing us closer together. All of us must have some ideas, visions, or plans about how the SFAI is to organically develop. Our individual and personal ideas and visions need coherent development which when the time comes can be considered and possibly realized.

We are free to participate in the SFAI process!

John Coggins

December 16, 1975

Dear Students:

I appreciate your strong expression of interest in the future of the San Francisco Art Institute, which I also hold. I look forward to the committee investigation of the statements in your list of suggested breaches of contract.

I would appreciate receiving a full set of your posters for my collection.

Sincerely,

Arnold Herstand
President

Do you want to Bleed?
Are you the MATADOR?
VANGUARDS/MATADOR
On a Battlefield/littered with Dog
Shit
Soiled with the ugly stains of last
Weeks Rave
Who Are the MATADORS?
MATADOR/Do you Bleed
WHO ARE the MATADORS?
VANGUARDS of Martydom/victims of
this weeks Rave
WHO ARE the Matadors?
Jabbing/thrusting the sword into the
Back of the Wounded/Bleeding Bull
it is I/the Matador
I am the MATADOR

Ole'/BleedD Ole'/BleedD
Ole'/Bleed Ole'/Bleed
Ole'/Bleed Ole'/Bleed

Racklin 12/12

HERSTAND & RACISM

December 18

Dear Arnold:

It was nice seeing you there at Hansen-Fuller the other night. Personally, I like you a lot. However, the issues that I sort of stumbled through in a statement earlier in the week keep coming up and, since at the gallery, you had stated that I wasn't giving you the support that you needed - especially now.

Well, when you first came here and, later when you made statements in the magazine, friends and acquaintances would come up and say, 'Who is that asshole taking over Fred's job?' I would reply, 'Well, wait a while; basically all changes are pretty good.' These people would look at me funny and would point at things - odds and ends - that you allegedly said, and always I would give you benefit of the doubt - I wanted to believe.

Basically, you are right in the sense that in order to do things effectively you need your own organization. Also, basically you can't grow pineapples in Antarctica.

I have no question that you eventually have a great program for the school, but while eventually is happening, you are killing the school.

I have no information about statistics or memoranda, or need any that you offered me at Hansen-Fuller.

The school is about people - special people being serviced by other kinds of special people.

When I was a student, and much later as an administrator, I recognized each person there at school - no matter what they did - as having their own uniqueness and particular role - as an administrator, as a person - allowed certain space (in my head at the school) that they do their thing.

Anyway, around June or July I heard stories of your not acknowledging minority members of the faculty - Ed Guerrero or Mary O'Neal, especially Monty Cardwell, whom you fired.

Those people are hard working people. What was it? Their color?

What of Diane Harsh? Did she talk to too many people? Maybe she cared too much, right??

What about the tuition waiver program? Well I don't know that much about it now, but it indeed had a great function. Besides filling a 'quota requirement', it opened communication between other peoples - other cultures.

The tuition waiver program welcomed all worthy artist/students of disadvantaged backgrounds, including caucasians. It was funded through the San Francisco Neighborhood Arts Program and a matching fund was granted by a friend of the school.

The other day I received a phone call from an Institute student who wanted to know what 'Third World Art' was.

While the program was happening at the Institute, I can't remember anyone having to ask that question. It definitely was a positive statement towards 'one world' understanding.

The Telegraph Hill Neighborhood Center-Art Institute Program turned from a community relations situation into a Neiman-Marcus dinosaur - how many units? How

many dollars per unit so one could work at Telegraph Hill?

Then, again, I don't recall any Barrio Festivals in Minnesota.

Most sincerely,

Carlos P. Villa

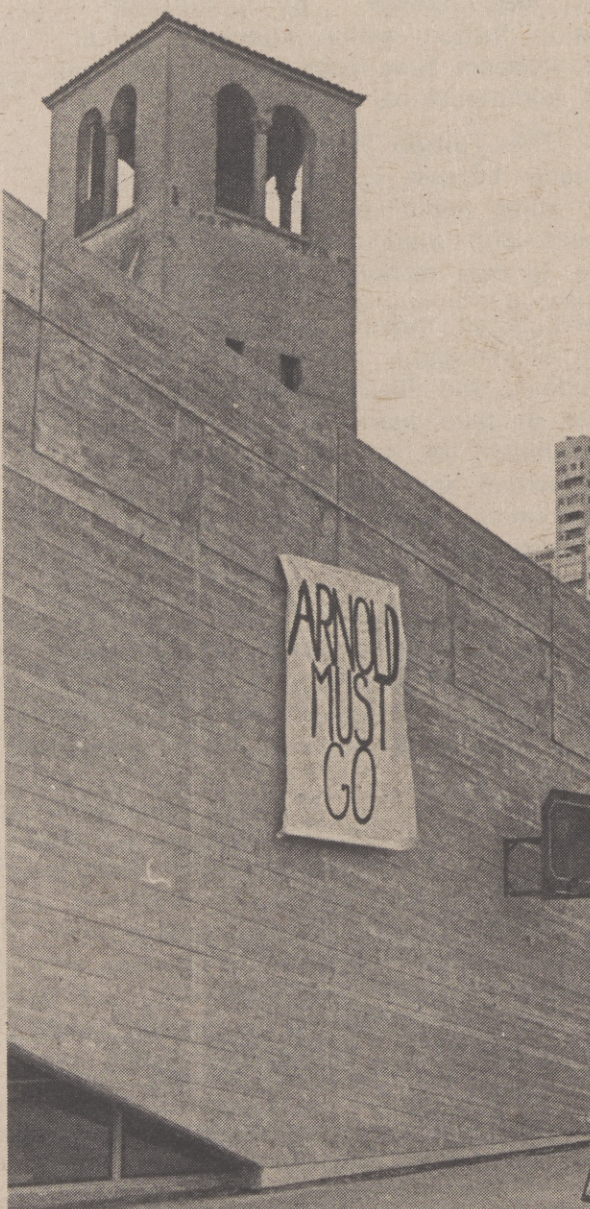
December 18

Dear Carlos:

I am deeply sorry that you felt compelled to say the things you wrote of me in your letter of December 18. I am particularly distressed at your clear inference of racism on my part. That is totally unfounded and to my mind irresponsible. Let me clarify the facts on the issues you raised:

1. I did not take over Fred's job. I replaced retiring President, T.L. Eliot.
2. Monty Cardwell was not fired by me or anyone else. He was, in fact, offered a teaching contract by Fred Martin, which he refused. It was Fred's responsibility, and not mine, to hire or fire anyone who reported to him.
3. Diane Harsh was not fired. Her duties were divided as a result of a reorganization and neither job was suitable to her capabilities.
4. The tuition waiver program did indeed fill a "quota requirement." Any racial quota system is discriminatory and I am unalterably opposed to discrimination.
5. The tuition waiver program was not funded at all and was never funded.

Sincerely,
Arnold Herstand
President



cont. from page 2

matter if I happen to agree or disagree with their message. The point is that it is student work, put on the walls by students and for students, and I don't think you have the right to tear down their art." "Well, I know that it is their work and we removed them very carefully and with respect for the work. We put them in the office, saved them, so they could be used as souvenirs." "This is an old issue," I said. "It's not the first time students have objected to signs being torn off the walls." I turned to Mr. Herstand and said, "You brought me in here to hear that the students had made a promise, but I still don't see what the promise was." Mrs. Swig responded, "The students implied at the meeting that certain kinds of posters would not be used or would be removed." "Well, then, my understanding is just very different. I was told they promised no such thing." "I wouldn't say that a promise was broken," said Mrs. Swig. "Let's just say that a trust was broken." "Yes, there have been a lot of trusts broken lately," I said, "I guess it depends on whose eyes are viewing the situation." "That's right," said Mrs. Swig, "You have your viewpoint, we have ours." "But why are you so upset with me?" I asked. "If you feel that what you were doing was right, why do you object so strongly to being photographed?" "Because of the way in which the photographs will be used - out of context, all distorted, like everything else that appears in the EYE," replied Mrs. Swig.

That's about where the conversation ended. We were standing in the middle of what was supposed to be a Christmas party, and people drifted into our silence. Mrs. Swig turned to talk with someone. Several "witnesses" came over to ask me if I was okay. I was. Arnold was asking Rance about UICA statistics.

Some of the people who said they saw all or parts of the above: Bruce McGaw, David Hannah, Gordon Kluge, Pirkle Jones, Leslie Keith, Mark Dorrance, Stanley Greene, Erik Lauritzen.

The above statement is as true and accurate as I can possibly remember. What I have placed in quote marks are statements as I remembered them, though admittedly not "exact" as a tape recorder would have rendered them.

Editor's Note : The editor of the Eye, after hearing of the above incident, approached Arnold Herstand and said he felt an apology was due Lynn Mueller. At that time Mr. Herstand said he thought that Lynn and the student trustees owed Cissie Swig an apology for not taking the posters down. He alleged that the student Trustees promised Cissie in the Dec. 16th Board meeting that the posters would be taken down for the party. According to the Board of Trustees minutes, this is not true.

Several days after this conversation, the Eye received the following letter:

December 19, 1975
SFA EYE

Attention: Mr. Howard Petrick
Gentlemen:

It is my understanding that Lynn Mueller, a member of the Student Services staff of the San Francisco Art Institute feels that she was abused by me just prior to the staff party on Thursday, December 18th. I can assure you and her that I intended no harm to her, and that under the circumstances involved, I felt it was important that she directly confront the chairperson of our Board of Trustees where the issue of student assurances of removal of posters for the party could be clarified. My sincere apologies to Ms. Mueller.

Very sincerely,
Arnold Herstand

cc: Ms. Lynn Mueller